

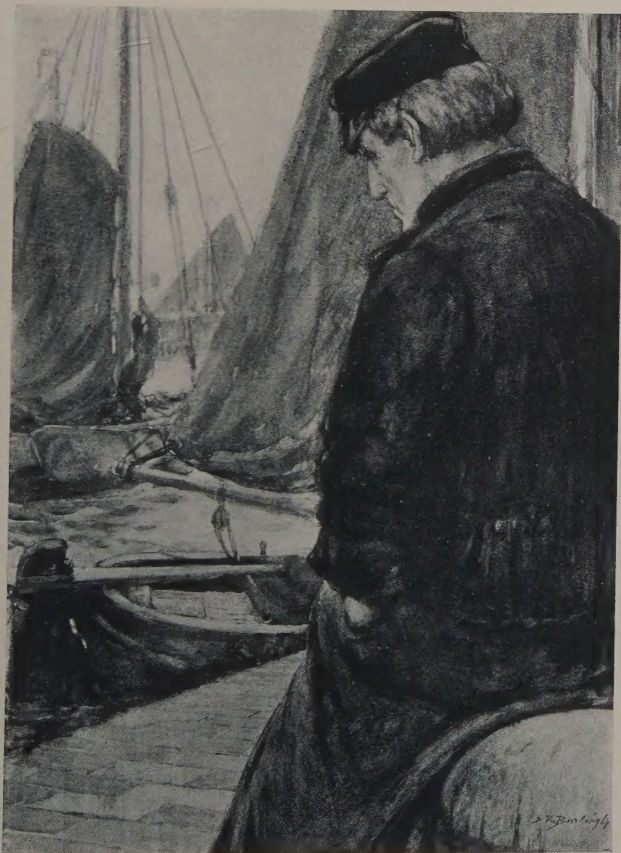
Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XVIII

JANUARY, 1930

No. 1



FISHERMAN OF VOLENDAM

Callender Gift, 1929

by Sydney R. Burleigh

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

Copyright, 1930, by Rhode Island School of Design. All rights reserved

THE CALLENDER GIFT OF PAINTINGS

THROUGH the generosity of Messrs. Walter R. and John A. Callender the Museum has received as a gift, in the name of their father, Walter Callender, a group of sixteen paintings and water-colors, in which the chief feature is a very representative group of canvases by members of the modern Dutch school. Those who remember Mr. Callender, will recall his interest in this group of painters, and his friendships with some of the leaders, notably Weissenbruch. In this interest Mr. Callender was one of several collectors in Providence in the preceding generation.

The visitor to the Rijks Museum at Amsterdam spends many a wonderful hour, if his schedule permits, with the seventeenth century Dutch masters, who in genre, landscape and portraiture gave so perfect a picture of their country and their time. Theirs was no following of tradition, but an art spontaneous and free. Truly did Fromentin say of it that it was "the most stirring art, the richest in celebrated masters, that the world has ever known, except in Italy in the preceding century." But after feasting to his heart's content, if his straying feet lead him across the court and through a passage, he finds himself in the Municipal Museum of Amsterdam, and here is another Dutch landscape school of more modern date by artists who in skill and interpretative genius are very interesting. Here the walls are richly hung with the work of such artists as the Maris brothers, Israels, Blommers, Mauve, Bosboom and many others. This is equally an expression in art of the life of the country when it was not as stirring perhaps as in the old days, and when it and its art were under the influence of other countries, notably France. A visit to this Museum is therefore very interesting, not only for the contrasts and relationship between the two groups of artists, but for the strong national feeling of both periods of art. It is of this latter group that a large part of the Callender gift is made up. To be sure, one misses

the names of Israels, Mauve, Bosboom, and the Maris brothers, but other names on the walls of the Amsterdam gallery are also represented here, as for example Weissenbruch, Kever, Blommers, Bertha Valkenburg, Groenewegen, Leemputten and de Zwart. These paintings together with earlier accessions from the collections of William A. Hoppin and Dr. Edward S. Allen, make up a group which has its own interest and place in our Museum.

It is not necessary here to review the story of landscape painting during the time which has elapsed since the seventeenth century, nor dwell at length on the very great changes which took place in the nineteenth century. We need in fact keep but two details in mind. One was the profound influence exerted on the landscape painting of his day by John Constable of the English school, an influence felt both at home and on the continent. After his death, this last was true in France as a result of an exhibition of some of his paintings in Paris. It was the Barbizon school which was so keenly alive to his message. Constable had received his inspiration from the Dutch masters of the seventeenth century, but was the first artist of his day and generation to show in his work the way his landscape subjects personally affected him, painting nature in her strong, vivid colors. As he once expressed it, his ideal was the painting of "lights—dews—breezes—bloom—and freshness." How the French, in Millet, Corot, Dupré, Daubigny and others of the Barbizon school applied the inspiration they had received is well known, and it was their works which were so widely admired in Holland, and influenced the group under discussion. It is curious then, that in this circuitous way the message of the seventeenth century Dutchmen reached their descendants of our own day.

Distances are small in Holland, and so one would not expect to find groups or schools of painting differing greatly from one another, yet there was the group making up the so-called Hague School. One conversant with that city and its surroundings some years ago would easily realize its



PASTURE

Callender Gift, 1929

by J. H. Weissenbruch

wealth of subjects for painters. At that time the city was without the new suburbs of the present day with their houses following modernistic architecture, and within easy reach was the country-side, with all the quaint homely life which has for so long a time made Holland famous. For those whose joy was the study of the North Sea and the sandy shores, the beaches at Scheverningen and Zantvoort were not far away. There was much too in the Hague itself which appealed to earnest sincere painters like the Maris brothers and their co-workers. It was after 1870 that the Hague School reached its apogee, although worthy efforts had been made before that date. Like all other schools, its period of excellence was short-lived, and was followed by the usual phase of imitative work which turns out in quantity what the market demands. It is of the best period we would speak, and of the landscape painters in the group in particular.

Not only was oil-painting in the hands of the Hague painters developed along many lines, but water-color also received great attention, the peculiar effects which

it is possible to achieve in this medium being particularly happy in the interpretation of the elements of Dutch landscape, such as the fleeting shadows and the general influence of the amount of moisture everywhere.

Comparison between the older and newer phases of Dutch painting is often misleading, but there are certain points which can be noted to advantage. In the Callender gift is a flock of sheep by Franz van Leemputten, who was a Belgian by birth. In it we see work which, while treated in a totally different technique, gives us the appreciation of pastoral life and the part which sheep played in it as is seen for example in Cuyp's paintings. De Zwart, who was born in 1862, is very different. He finds his interest in strong sunlight, decided masses, an abundance of pigment, a breadth of treatment which is quite modern. For subject he frequently, as in the two examples in the Callender group, gives us careful studies of horses and drivers at work. His expression of sunlight shows very clearly his study of French effort in this direction, but he keeps

the national way of handling his subject. In his day he was an active member of the Hague School.

The group of water-colors is varied and representative. J. H. Weissenbruch (1824-1903) always loved to work in this medium. The example in the group, showing a Dutch pasture and canal, with the lush grass, the fat placid cows, the low horizon, the wet sky with its moving clouds, and the low farmhouse with the trees beyond, is one of his best. It is treated in a broad manner best suited to the medium chosen. The type of building and trees, together with the general characteristics of the landscape, suggests that the scene may be at Noorden, where artists congregated and where Weissenbruch felt most inspired. "Better send in one good picture than a lot of poor ones; but then that *good* one must be so good that it almost walks out of the frame and becomes a portion of nature itself," was his remark. It is small wonder that Weissenbruch for many years was so successful, and found so many admirers, not only at home in Holland, but in France, England and America. The cattle and pasture water-color by A. J. Groenewegen (19th century) is also well handled, but not quite so successfully as the one just mentioned, as might be expected. Still, it carries out the best traditions of the School and is full of real understanding born of long observation and sympathetic appreciation. Dutch art has always been famous for its love of scenes of the intimate life of the home. It was success in this field that came to Israels as leader in the Hague School. He was not the only one who succeeded in that field, for Johan Simon Hendrick Kever (1854-) was a worthy fellow-worker as is shown in the water-color showing a peasant home with the Dutch mother bending over her sleeping child in the cradle. The same successful handling of light and shade, the same sympathetic understanding of the intimacies of Dutch life, is seen in the water-color by B. J. Blommers (1845-1914), entitled "The Tailor Shop." The technique of this, as in the case of others, might be French, but

the spirit as well as the subject, remains forever Dutch. Each of the other pictures in the Dutch group have their particular qualities of interpretation and excellent technique which render them worthy of a home in a museum.

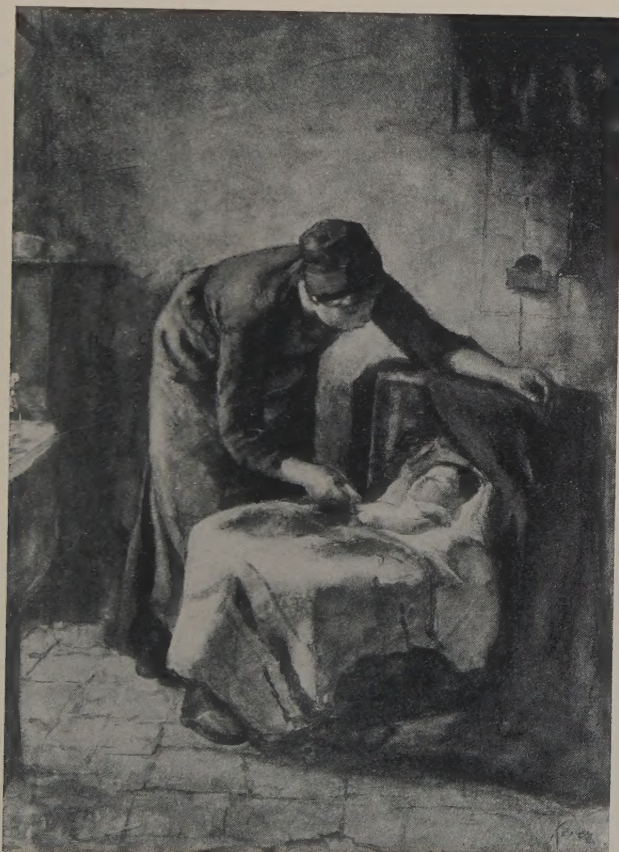
The Callender gift includes a number of paintings by artists of other schools. Among the French examples are a study of Havre from the harbor by Charles Lapostelet (1824-1890), who was acquainted with the Boudin method; and a small but rich example of landscape painting by Georges Michel (1763-1843). The picture is dated 1822 and is a broadly treated interpretation of a stone bridge, spanning a small canal or brook, with the winding road and the Seine valley with its limestone hills beyond. At this early date of painting in France in the nineteenth century one does not expect such broad treatment. The third of the French group is by J. F. Raffaelli (1850-1924). This well-known artist holds an honored place among the painters of his day not only because of his genius, but because he has caught so accurately the spirit of the city of Paris, its busy boulevards or quiet streets. The example in the Museum shows a street corner in winter, with the leafless trees and passing life of the city finding such comfort in the chill winter sunlight of a Paris winter as is possible. The scene is of a Paris long since passed away; the interpretation is an excellent one in Raffaelli's best manner.

The group also includes two paintings of the British School. Water-color has always been a favorite medium of expression in Great Britain, and so the Museum is glad to have a fine example of the work of William Collingwood (1819-1903) showing Stirling Castle, a structure not only rich in historical associations but picturesque in its setting and structure, as easily seen in Collingwood's study.

Chief among the British paintings is an early example of Frank Brangwyn's work. This study of a farm yard with its broad masses of tree-trunks and buildings, its great interest in the contrasts of light and

shade, and its handling of planes, affords interesting study for those who know his later pronounced success in mural painting, posters and etching. In it is not alone

of art appreciate Mr. Burleigh's work, always varied, always fresh and interesting. He stands today as the dean of Rhode Island artists and the most talented, be-



MOTHER AND SLEEPING CHILD

Callender Gift, 1929

by J. S. H. Kever

the promise of a brilliant future, but already many evidences of his thorough knowledge of his medium, and an expression of the style by which he is so well known.

Of great interest to citizens of Rhode Island is the fact that in the group given by the Messrs. Callender is an important water-color by Sydney R. Burleigh, entitled "Fisherman of Volendam." All lovers

sides being the most versatile; for there are few artists in America who can practice so successfully as many means of expression. Water-color has always been a favorite medium for him, and his work has frequently brought him honors and distinction. In particular, the example in the Callender gift received a bronze medal from the International Jury when it formed a part of the Art Exhibition at the

St. Louis Exposition in 1904. Undoubtedly Mr. Callender found a great deal of pleasure in owning this fine example of so distinguished an artist and so intimate a friend.

From the point of view of one thoroughly filled with enthusiasm for modern art as expressed today, there will be much in the collection that may seem old-fashioned. In our superior knowledge we smile at the criticism so favorably offered on art chapters in the past generation, accept with feeble protest what is lauded at the present time, and look askance at those who, breaking the shackles of the day, find their joy in experimentation. Undoubtedly there is, and always was, much produced which is labored, imitative and hence purely transient when judged by the highest standards; but art which is sincere in its presentation of national life and is sound in its technique may nevertheless be worthy of our study and appreciation, even though it may show evidences of outside influences. Modern Dutch art has had its Jan Toorup and its older more conservative academic

style of work, and both are interesting; and the same may also be true of other schools of art, whether French, English or American.

L. E. ROWE

THE BRANGWYN ETCHINGS

FRANK BRANGWYN was born in Bruges in 1867 of Welsh parents and his love of gorgeous compositions probably came from his boyhood work of designing tapestries with William Morris.

He has always been an irritation to the followers of the Whistler and Meryon traditions; it didn't seem right to them that he could, in so many ways, violate all the rules laid down by the older masters and yet create superb works of art. His critics quarrel over the definition of how an etching should be made, rather than what a great print is.

The world is full of second-rate prints that conform exactly to the postulates of Whistler and the methods of Meryon and Rembrandt, but still they are commonplace and stupid. Technical excellence is



SHEEP GRAZING

by Frans van Leemputten

Callender Gift, 1929

a part of art; but a trivial thing expressed in faultless language is still a trivial thing, no matter how impressive the package it comes in.

What you really want to know about any work of art is: "What was the man trying to say?", "Was it worth saying?", and, "Has he said it in an understandable way?". The artist's problem is to invent terms that will express his thoughts and feelings, and the art world is big enough to take in all the creative things man can do.

When Brangwyn started etching he attacked it only as another way of expressing the things that Brangwyn had to say; to have been restricted to a small plate and a fine line, would have left him speechless; all of his creations are great spectacles of light and pattern, and he had genius enough to force plates and acid to his will. His prints have been criticized on the ground that their superb draftsmanship is hidden by the amount of ink left on the plate, but one thing costs another and to have printed them clean would have cost much of the spectacular drama of light; no doubt Brangwyn weighed one against the other and chose to have the drama.

He says of his methods: that he uses both zinc and copper plates and a liquid ground; and for biting, nitrous acid, usually half water but sometimes pure; that biting is a matter of feeling, and that he has never had any rules. "I can't imagine," he says, "any man whose ideas come quickly, spontaneously, putting up with a slow mordant, and I don't believe Rembrandt bit his plates with a slow acid, as people think."

The prints recently added to the Museum collection are beautiful impressions and represent Brangwyn at his best. The entire community is fortunate in having in its midst a collection such as the Callender Collection of etchings, and we all owe a deep debt of gratitude to Mr. Walter Callender for his frequent generous gifts and loans to the School of Design Museum.

WILLIAM H. DRURY

NOTE.—The four Brangwyn etchings in the Callender gift include the following:

"Windmill at Dixmude," No. 123, on zinc, 29 5/8" x 21 5/8". 100 proofs published. "One of the most pictorial that Brangwyn has published."

"Pont Neuf, Paris," 29 6/8" x 21 7/8".

"The Boat-yard, Venice," sometimes called "Boat-builders, Venice." No. 112, 1907, on zinc, 25 3/4" x 20 1/4". 100 proofs published.

"Cannon St. Railway Bridge, London." No. 188, 1911, on zinc, 29" x 28". "One of Brangwyn's best plates." Probably made from a water-color.

The gift also included a fine print by Axel Herman Haig, entitled "The Palatine Chapel, Palermo." 1904, No. 155. 18 1/4" x 27". 350 proofs issued. This gem of Norman XII century art with its rich carvings, mosaics, etc., was a particularly happy subject for an artist such as Mr. Haig. L.E.R.

THE CALLENDER GIFT TO THE LIBRARY

IN addition to the paintings noted elsewhere in this bulletin, Messrs. John A. and Walter R. Callender offered to the Rhode Island School of Design a considerable part of the library belonging to the late Walter Callender. Such a gift not only further calls for the grateful thanks of the School of Design, but it brings to a library already distinguished for its wealth of material on the fine and applied arts some most unusual volumes, which otherwise might be beyond its reach.

Those who knew Mr. Callender realized how much he loved his paintings and his superb collection of prints, they also knew how much he studied his treasures and sought to have literature about him of special value in this field. Naturally therefore he had a notable group of books dealing with prints. The recent gift included among others on this subject "Axel Herman Haig and his work" by E. A. Armstrong (1905); "Prints and their Makers," by Fitzroy Carrington, ed. (1912); "The Mas-

ters and masterpieces of engraving" by Willis O. Chapin, 1893; "Frederick Goulding" by Martin Hardie, (1910); "Rembrandt's Etchings," by A. M. Hind, n.d.; "A treatise on Wood Engraving" by John Jackson, 1839; "Engraving and Etching" by F. Lippmann (1906); "The Print Collector" by J. Maberly (1880); "L'Oeuvre gravé de Frank Brangwyn," by Frank Newbolt; "Lithography and Lithographers," by Joseph and E. Robins Pennell (1915); "D. Y. Cameron" by Frank Rinder (1912); "Old English color-prints," by Malcolm B. Solomon, 1909; "Bartolozzi and his works" by Andrew W. Tuer (1881); and "Cruikshankiana."

All of the other books in the gift have their special interest and value as books of reference. Some in addition are special editions; among these might be noted the following on painting—"The Glasgow School of Painters" by S. Baldwin Brown (1908); "Scottish painting, Past and Present" by James R. Carr (n.d.); "George Romney" by Arthur B. Chamberlain (1910); "Cyclopedia of Painters and Painting," by Chamberlain and Perkins (1886); "History of British Water-color Painting" by H. M. Cundall (1908); "Six Centuries of Painting" by Randall Davies (n.d.); "Turner's Sketches and Drawings," by A. J. Finberg (1910); "George Morland" by Gibbey and Cuming, (1907); "The National Gallery" by Konody, Brockwell and Lippman, (n.d.); "The Royal Scottish Academy" by Rinder and Watts (1917); "Dutch painters of the Nineteenth Century," by Max Rooses (ed.), (1898-1901); "The Art of James McNeil Whistler," by Way and Dennis (1903); "Some of the Moderns" by Frederick Wedmore (1909); "Life and Works of Hans Holbein," by R. N. Worum, (1867), and the catalogue of the Secretan Collection (1809).

Other subjects are covered in the following—"Buddhist Art" by M. Anesaki (1915); "Memoirs of John Evelyn" by William Bray (e.d.) (1827); "Chronicles of England, France, Spain," by Sir John Froissart (1842); "Costume of the Ancients" by Thomas Hope, (1812); "Por-

traits of Illustrious Personages of Great Britain" by Edmund Lodge (1840); "The Clans of the Scottish Highlands" by McIan and Logan (1847); "Monastic and Baronial Remains in England, Wales and Scotland," by G. J. Parkyus, (1816); "Books and their makers during the Middle Ages," by George H. Putnam (1896); "Musée de Peinture et de Sculpture" by Reveil (1829); "The Holy Land" (1843) and "Egypt and Nubia" by David Roberts (1849) and "Heraldry in Scotland" by J. H. Stevenson (1914).

A beautiful set of the works of Ruskin, and the valuable reference works of Paul Lacroix were also included.

This list is by no means a complete one, but is some slight indication of the importance of the gift, and of the generous co-operation which the Messrs. Callender have shown in the growth of the Library, and which so largely increases its usefulness as a reference library both for the School and the general public as well.

EVELYN CHASE

A PREHISTORIC EGYPTIAN VASE

CERAMIC art, a craft practised by the ancients for hundreds and even thousands of years, flourished particularly in Egypt where clay, the nature of which met the every need of the potter, was found to be a natural resource. Reasonably enough, it is in part on this account that the Egyptians, untempted by the influx of modern industries into Europe, do not yet feel inclined to depart from their desires to perpetuate the talents of their forbears. Vase painting, however, does not appear to have been attempted until the latter part of the prehistoric era which according to Dr. Reisner's revised Egyptian chronology extended from approximately 3900-3700 B.C. Despite the fact that this period was six or seven hundred years before the advantages of the potter's wheel had been conceived, beautiful vase forms excellently proportioned were carefully built up by hand.

Of the late prehistoric "decorated pottery," termed as such by Professor Petrie, the so-called buff ware was thus far unsur-

passed in its elaborateness of design, and with its production a peak was established in this early expression of ceramic ornamentation. Buff-colored pottery, possessing a strikingly smooth surface though unglazed, was usually decorated in red with various arrangements of birds, animals, fish, triangles, bands of zig-zag or wavy lines, and oftentimes little boats laden with human cargo.

In the permanent collection of the Rhode Island School of Design is a characteristic jar, presumably for funerary purposes, exemplifying this style. A graceful oviform, it has withstood the ravages of time and presents itself in an almost unmarred condition. The color, once a vivid red, has been dulled to a lovely softness that blends harmoniously with the warm buff tone of the ground. A remnant of the basket technique is evinced around the body from the base to the shoulder border by the oblique bands of wavy lines which intercept one another at casual points, thus sacrificing a feeling for symmetrical ar-

range. The effect produced is, however, not displeasing.

The shoulder band, the acme of interest, is divided into two zones each bordered by zig-zag lines which to the primitive mind were indicative of waves. Within the longer area appears a procession of ostriches, their necks long and majestically poised, lead by two others with heads turned as if to ascertain the progress of their charges. Continuing the band, a boat, facing toward the left in the customary manner, is transporting its burden of four human figures, two of which are sheltered under a canopy in the center. With an ostrich perched on the bow and an anchor affixed to the stern, this little vessel is but representative of the early type of craft pictured as plying the waters of the Nile. One perceives in the remaining section two gazelles symmetrically placed with forelegs raised against a tree, its erect branches devoid of leaves. At the right, three other gazelles with long spindling legs delicately formed stand with their heads turned back. Surmounting the border is a continuous row of triangles, often incorporated in landscapes for the purpose, it is assumed, of representing mountains. Encircling the region from the shoulder to the lip are many zig-zag lines accentuating the theme of the decoration. Though not altogether unlike the early Greek vases in feeling, this mode of ornamentation, so often favored by the early ceramist, was but a step toward the height attained by those masters of ceramic decoration, the Greek vase painters.

Having escaped the depredations of plunderers, many buff ware vessels for food and drink have been discovered together with flint weapons and implements in graves which unlike the pretentious tombs of the later dynasties were merely shallow pits, either oval or somewhat rectangular in shape, carpeted with grass mats. Wrapped in matting, the bodies mummified not by human devices but through the natural preservatives in the soil, lay contracted with knees forced to the chin and hands over the face. With naught but boughs for roofs and earth



BUFF WARE VASE

Egyptian

Prehistoric

3900 - 3700 B.C.

Gift of Stephen O. Metcalf, 1914

mounds for monuments, these graves with all their treasures have survived the many ages only to awaken in us a realization that aesthetic expression is but relative.

Words, praising the merits of the museum jar, cannot express the sense of appreciation that one experiences as he gazes in admiration upon this relic of antiquity created by the deft fingers of some prehistoric craftsman.

ELIZABETH T. CASEY

DEATH OF PROF. K. K. SMITH

THE Rhode Island School of Design cannot let the passing of Professor Kendall Kerfoot Smith, head of the Greek department of Brown University, fade into history without a word of appreciation of the man, his work as a teacher and leader, and his many kindnesses to this institution. His influence as a teacher and interpreter extended far beyond the class-room, and all who knew him appreciated the privilege. He had a rare sense of values, and a gift of interpretation which made the classical message of art a vital one today. Although not officially connected with the School of Design, he always took a keen interest in its program of useful service. Almost every year the Museum was privileged to include him in the list of those who generously gave of their best in the Sunday afternoon gallery talks. What a wealth of interest in classical objects he has disclosed! Last and not least he took every opportunity to visit the collections, not only that he might use his knowledge of the original material in his class-work at the University, but also that he might see and know as soon as possible the new classical acquisitions which from time to time have been added to the collections, and to rejoice with us that they have a permanent home in the Museum. Such loyal help is a grateful memory, and an inspiration for the future. We will be rich indeed if others will carry on the excellent work which Professor Smith did so quietly and efficiently.

NOTES

FALL EXHIBITION OF AMERICAN PAINTING. Exhibitions purporting to give a cross-section of what is being accomplished in American painting must be of wide variety, but should always adhere to a high standard of quality. Such exhibitions are bound to be provocative of lively discussion and are equally sure not to please everyone. But they induce a lively interest in American art which develops along new lines whether we like it or not. The Museum is gratified that the Fall Exhibition this year aroused the interest and discussion that was evident. It was on view from October eighth to November third and included thirty-nine canvases by thirty-seven artists. Those represented were Kenneth Bates, F. W. Benson, Robert Brackman, Emil Carlsen, James Chapin, Antonio Cirino, G. P. Ennis, J. F. Folinsbee, J. R. Frazier, Childe Hassam, A. T. Hibbard, Eugene Higgins, K. Hiraga, F. R. Holland, C. S. Hopkinson, V. E. Hutson, Rockwell Kent, Walter Koeniger, Leon Kroll, Ernest Lawson, Luigi Lucioni, Jean MacLane, S. W. Macomber, H. L. McFee, Gari Melchers, Jerome Myers, Arturo Noci, M. B. Prendergast, Theodore Robinson, J. S. Sargent, E. F. Savage, Simka Simkhovitch, F. R. Sisson, Sigurd Skou, Mary Stafford, A. H. Thayer, and Arnold Wiltz. For purposes of comparison work by four artists of the last generation was included.

RECENT LIBRARY GROWTH. The additions to the Library since April first have been as follows:

Accessions by purchase	147
Accessions by gift	256

This figure includes 165 books in the Calender Gift which is discussed elsewhere. The list of donors who have thus materially added to the usefulness of the Library is as follows: E. A. Burlingame, Miss Hannah Carpenter, E. A. Clauss, Gaylord Co., Roger Gilman, Miss E. B. Green, T. F. Green, Henry A. Greene, Bequest of Miss Lyslie M. Hawes, G. Henshaw, Library of Congress, Ross Maynard, Mrs.



THE MILL, DIXMUDE

by Frank Brangwyn

Gift in the name of Walter Callender
by his son, Walter R. Callender, 1929

J. H. Metcalf, M. J. Perry, William Pierce, Mrs. S. M. Pitman, Estate of Mrs. Mary S. Puech, A. Rosenthal, Germain Seligmann, D. R. Sexton, Miss Ellen D. Sharpe, Mrs. H. D. Sharpe, W. H. Singer, Jr., Homer St. Gaudens, Tamblyn and Brown, and Daniel B. Updike.

EXHIBITION OF MESTROVIC DRAWINGS. Few contemporary artists have met with such success or with such favorable criticism as Ivan Mestrovic. One has only to recall the exhibitions of his sculpture in Paris, Vienna, Venice, Rome, Edinburgh, London, Glasgow, Prague, Sofia, Leeds, Zahreb, Brooklyn, etc., to realize how widespread is the interest in his work. And now America is having the privilege of seeing his drawings, which have been on view in the Museum of the Rhode Island School of Design from December third to fifteenth inclusive. They are being circulated under the auspices of the Art Center of New York City.

Mestrovic was born in 1883, near Sebenico in Dalmatia. His parents were

Southern Slavic peasants, or Croats. From his early youth he gave evidence of amazing genius for creative work as well as a sensitive appreciation of the best art produced before his day, irrespective of race or period. He is both a superb technician, and the exponent of the spirit of the Slavic race. His drawings show him at his work now reminiscent, now startlingly modern in his handling of planes, always masterly, and truly "a strange, impressive, creative artist."

EXHIBITION OF ENGLISH TEAPOTS. During the month of December there was shown for the first time in the Museum the collection of English teapots which was recently given by Miss Alice Brownell, Mrs. Ernst F. Behrend and Mr. Alfred S. Brownell, from the collection of their mother, the late Mrs. Harriet P. Brownell. This group of pottery is full of antiquarian and human interest and has excited a great deal of attention. It will be discussed more at length in a later issue of the Bulletin.

ACCESSIONS AND GIFTS

OCTOBER 1st—JANUARY 1st

Ceramics

Black-figured krater, Greek, 6th century, B. C. Mary B. Jackson Fund.

One hundred and fifteen teapots and coffeepots, English, Chinese, American and French, 18th century—early 19th century. Collection of Mrs. Harriet F. Brownell. Gift of Miss Alice Brownell, Mrs. Ernst R. Behrend, and Alfred S. Brownell.

Persian bowl, Rakka. Museum Appropriation.

Drawings

Sixteen studies for murals by John Singer Sargent. Gift of Miss Emily Sargent and Mrs. Francis Ormond, through Thomas A. Fox.

Pen and water color sketch by Thomas Rowlandson. Mary B. Jackson Fund.

Glass

Two bottles, American, early 19th century. Gift of Miss Ellen D. Sharpe.

Jewelry

Pair of enamelled earrings, East Indian. Anonymous gift.

Gold embossed medallion, Graeco-Roman. Museum Appropriation.

Watch in case, French, 18th century. Presented to the wife of Gov. James Fenner by Lafayette when he visited Providence on August 23, 1824. Said to have once belonged to Marie Antoinette. Anonymous gift.

Paintings

"Les Nymphéas" and "Cliff at Etretat" by Claude Monet. Museum Appropriation.

"The Inn" by J. B. Jongkind. Mary B. Jackson Fund.

Sculpture

Carved wooden statuette of a Bodhisattva, Japanese. Museum Appropriation.

Pottery hippopotamus, Egyptian, XI dynasty. Museum Appropriation.

Textiles

Renaissance tapestry, Brussels, 1684. Museum Appropriation.

Twelve printed cotton fabrics, French. Mary B. Jackson Fund.

Water Colors

Two landscapes by Henry Jutsum. Gift of S. F. Adams.

Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN . .	Vice-President
HOUGHTON P. METCALF	Second Vice-President
G. ALDER BLUMER, M. D. . . .	Secretary
STEPHEN O. METCALF	Treasurer
L. EARLE ROWE	Director of the Museum
ROYAL B. FARNUM	Educational Director

ADMISSIONS

HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

LIBRARY

The Library contains 7,596 volumes, 17,545 mounted photographs and reproductions, 5,168 lantern slides, and about 4,989 postcards. During the months of June, July and August the library is closed.